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# THE PERCEPTION OF THE BODY IN DIDEROT'S ART CRITICISM AND IN MODERN AESTHETICS AND VISUAL ART<sup>1</sup>

by  
Else Marie Bukdahl

"The landscape thinks itself in me and I am its consciousness"  
Paul Cézanne (in Merleau-Ponty 1948a: 17)

The French philosopher, *encyclopédiste* and art critic ('avant la lettre'), Denis Diderot, was in many ways a precursor to contemporary theoreticians and theories of art, especially as embodied in the intertwining of spectator and art work in the modern tradition, inspired by the phenomenologist Maurice Merleau-Ponty. In this tradition, mind and body are not separated in a Cartesian cleavage; rather, the mind (including our perception of the world) is intimately related to the world that we perceive. When interacting with a work of art, we do not merely look at it, we 'enter' it, 'walk' through it, using all our senses. Referring to pictorial examples and quotations from painters, sculptors, and art critics, the article epitomizes these features, by which the interactive viewer is experientially drawn into the space of the art forms as spectacularly instantiated in works by artists like Barnett Newman or Richard Serra.

Descartes' philosophy, which had a great impact on Western art and culture, is predicated on a separation of mind from body, much like disembodied eyes with a single perspective.

An important early philosopher central to dismantling the Cartesian model and introducing the idea of embodied perception as a basis for this was Maurice Merleau-Ponty (1908-1961). When he wrote *Eye and Mind* (1964)<sup>2</sup> he instigated an important turning point in the history of the aesthetics of art. Diderot had earlier sketched

these points of view in poetic form. These were later significant for the new breakthrough that took place in the 1950s, blossomed in the following decades and further diversified in many unexpected ways in the new millennium.

Merleau-Ponty (1964) opens his discussion of the embodied notion of painting in *Eye and Mind* and starts with an extended interpretation of Paul Valéry's famous statement – as quoted here:

"The painter takes his body with him". Indeed, we cannot imagine how a *mind* could paint. It is by lending his body to the world that the artist changes the world into paintings. To understand these transsubstantiations, we must go back to the working, actual body (...) that body which is an intertwining of vision and movement. (Merleau-Ponty 1964: 162)

Having made the point that vision and movement are linked by means of the body, Merleau-Ponty goes on to explore the "enigma" or paradox that the human body "simultaneously sees and is seen [...]. There is a human body [...] between the seeing and the seen, between touching and the touched, between one eye and the other, between hand and hand" (Merleau-Ponty 1964: 162-163).

This is why so many painters – such as Paul Klee – have said that 'things look at them':

In a forest, I have felt many times over that it was not I who looked at the forest. Some days I felt that the trees were looking at me, were speaking to me. I was there, listening ... I think that the painter must be penetrated by the universe and not want to penetrate it ... I expect to be inwardly submerged, buried. Perhaps I paint to break out. (Merleau-Ponty 1964: 167)

Merleau-Ponty's notion of human reality as "being-in-the-world" and his poetic and complex analysis of painting as a form of vision resulted in his engaging resolutely in a showdown with all the aesthetic theories that interpreted art as some form of imitation of nature. In the pictorial arts, for example in Cézanne's painting, *La Montagne Sainte Victoire*<sup>3</sup>, we meet something that we are not usually aware of. Merleau-Ponty has himself expressed it as follows:

Nothing could be further from naturalism than this intuitive science. Art is not imitation, nor is it something manufactured according to the wishes of instinct or good taste. It is a process of expressing ... Cézanne, in his own words, "wrote in painting what had never yet been painted, and turned it into painting once and for all". (Merleau-Ponty 1948a: 17)

In his later so well known book, *Le Rêve de d'Alembert*, Denis Diderot has already rejected Descartes' 'mind-body dualism', which Merleau-Ponty has overcome with his concept of "the lived body" or "le corps vécu".<sup>4</sup> Diderot's own philosophy can best be called "un matérialisme biologique ou vitaliste", whereby material stuff itself has "une sensibilité". But it is not until substance is organised in various ways, that this "sensibilité" becomes active. Neither humans nor animals are stable entities. Diderot can be credited with outlining an early version of a Darwinian-like evolutionary theory.<sup>5</sup> The famous Nobel Prize winner in chemistry, 1977, Ilya Prigogine, points out that Diderot's "vitalistic protest against the physics of the universal laws of motion derives from his rejection of every form of dualism between spirit and matter".<sup>6</sup>

It is especially in Diderot's criticism of art that one finds a precursor for Merleau-Ponty's theory about the mind-body relationship in aesthetics and visual art. Modern art criticism originated in eighteenth-century France. Art criticism was referred to as *Les Salons*, because art exhibitions took place in 'le salon carré' in the Louvre.

Diderot was responsible for giving art criticism its most precise and original profile. He often wrote his descriptions of exhibited works as short stories, dramas or walks in nature. He used what is called "méthodes poétiques". This method of description demonstrates an utterly fundamental relationship: the pictorial world and the world in which we move are intertwined. The 'mobile body' is a way of knowing ourselves through the world, through the 'lived situation'. Diderot commences his review of Joseph Vernet's landscape paintings from the Salon in 1767 by informing the reader that he will not be writing about them. He will instead describe a walk that he undertook in the company of an abbot in "une campagne voisine de la mer et renommée pour la beauté de ses sites". It is not until the end that he tells his readers that he has, in fact, described for them the landscapes found in the pictures that Vernet was exhibiting. By describing a painting as a landscape, he could move around and study it from all sides, whilst the painting could at the same time observe him. We experience an actualisation of Merleau-Ponty's claim that "my mobile body makes a difference in the visible world being a part of it; that is why I can steer it through the visible" (Merleau-Ponty 1964: 162).

A passage from Diderot's poetic transformation of the landscape of Vernet's painting, *La Source abondante* (1767) (Fig. 1), into a description of a walk in the mountains with the abbot, is as follows:

A ma droite, dans le lointain, une montagne élevait son sommet vers la nue. Dans cet instant, le hasard y avait arrêté un voyageur debout et tranquille. Le bas de cette montagne nous était dérobé par la masse interposée d'un rocher. (...) L'espace compris entre les rochers au torrent, la chaussée rocailleuse et les montagnes de la gauche formaient un lac sur les bords duquel nous nous promenions. C'est de là que nous contemplions toute cette scène merveilleuse. Cependant il s'était élevé, vers la partie du ciel qu'on apercevait entre la touffe des arbres de



Fig. 1: Joseph Vernet, *La Source abondante*, 1767, private collection.

la partie rocailleuse et les rochers aux deux pêcheurs un nuage léger, que le vent promenait à son gré ... Lors me tournant vers l'abbé, en bonne foi, lui dis-je, croyez-vous qu'un artiste intelligent eût pu se dispenser de placer ce nuage précisément où il est. (Diderot 1995: 175-176).<sup>7</sup>



Fig. 2: Joseph Vernet, *Les Occupations du rivage*, 1767, private collection.

In connection with "the poetic transformation" of Vernet's painting, *Occupations du rivage* (1767) (Fig. 2), into a story about a stroll in a landscape, we see again that – as Professor Anne Fastrup points out, "it is the perceiving and moving body that makes it possible to experience the surrounding world" (Fastrup 2007: 130).<sup>8</sup>

Recognising this, Diderot – and later Merleau-Ponty – did not interpret art as imitation, but comprehended it as "re-creation". Referring to Vernet, Diderot says: "Mais comment feras-tu pour rendre, je ne dis pas la forme de ces objets divers, ni même leur vraie couleur, mais la magique harmonie qui les lie?" (Bukdahl et al. 1995: 193). And while describing *Nuit sur terre* by Vernet, Diderot enthusiastically bursts out: "ses compositions prêchent plus fortement la grandeur, la puissance, la majesté de la nature que la Nature même" (ibid.: 226). This point of view has been refined by Merleau-Ponty thus:

Si le peintre veut exprimer le monde, il faut que l'arrangement des couleurs porte en lui ce Tout indivisible; autrement sa peinture sera une allusion aux choses et ne les donnera pas dans l'unité impérieuse, dans la présence, dans la plénitude insurpassable qui est pour nous tous la définition du réel. (Merleau-Ponty 1948b: 20)<sup>9</sup>

In the last five decades, Merleau-Ponty's aesthetics, in which our bodily involvement in the world is in focus, has received a renewed topicality. Hierarchical structure was broken down in the art forms that were created during the breakthroughs of the 1950s and 1960s in the USA and Europe. This allowed the viewer to actively be drawn into the experiential space of these art forms, giving a wealth of opportunity for what Merleau-Ponty calls "bodily experience". This is the case, for example, with the paintings of Barnett Newman and Marc Rothko.

Barnett Newman's painting *Vir Heroicus sublimis* (1950-52) (See Fig. 3)<sup>10</sup> consists of red serial sequences punctuated by five vertical stripes or 'zips'. In principle it could continue indefinitely, lending an impression of boundless space and evoking a strong emotive response, which engages both the senses and the whole body.



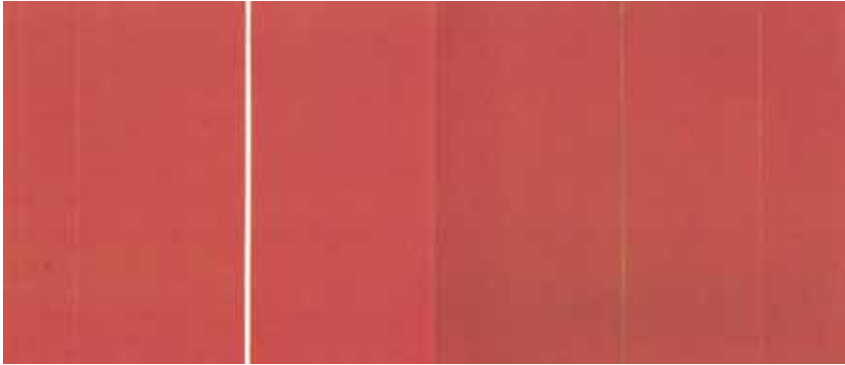


Fig. 3: Barnett Newman, *Vir Heroicus sublimis*, 1950-51, Museum of Modern Art, New York, Florence. (Photo SCALA, Florence).

Newman has himself expressed this point of view in an interview in 1962:

Anyone standing in front of my paintings must feel the vertical, domelike vaults encompass him to awaken an awareness of his being alive in the sensation of complete space. [...] The room space is empty and chaotic, but the sense of space created by my painting should make one feel, I hope, full and alive in a spatial dome of 180 degrees going in all four directions. (Newman 1990: 250)<sup>11</sup>

In Dorte Dahlin's painting – the example here is *Lost Distance* (Fig. 4) – it is, as she comments herself

not least the colour – electric magenta – and the brushwork that affects the body. The precisely formed circles almost function like a pulse beat; an effect that is reinforced by the colour of the steel powder. I chose the format of the picture in order to show the infinite number of vanishing points in a space, in which you can physically lose yourself while your eyes try to keep hold of the circles.<sup>12</sup>



Fig. 4: Dorte Dahlin, *Lost Distance*, 2004. Oil and iron powder on canvas. 140 x 450 cm. Private collection. (Photo: Anders Sune Berg).

Especially the perception of sculpture engages the body's movements. Sculpture, in contrast to a painting, cannot be comprehended from only one viewpoint; it demands that the viewer moves around it. The sculpture stimulates us to understand, experience and think in a way that is closer to the world and matter than other media that we meet in our daily lives. This applies particularly to the new forms of sculpture that appeared in the 1960s and that were developed, in different ways, in the following decades. In these works one can observe the body's role, both regards aesthetic perception and artistic creation. That is why Rosalind Krauss in her famous book, *Passages in Modern Sculpture* (1977), makes important use of Merleau-Ponty's phenomenology.

Louise Bourgeois' sculptures, for example, are marked by an intense bodily experience. She was a French sculptor, but lived for many years in the USA. In her works, 'the body' becomes, in a particularly distinct way, what Merleau-Ponty calls "means for communication". She has expressed it herself thus: "Since the fears of the past were connected with the functions of the body, they reappear through the body. For me, sculpture is the body. My body is my sculpture" (Bourgeois 2000: 228). She has visualised this experience of the body in both small sculptures, for example, *Nature study* (1984) and in



Fig. 5: Louise Bourgeois, *Maman* (1999) exhibited in 2003 in Nytorv (a square) in Copenhagen. (Photo: Per Bak Jensen).

large works in the public space, for example, *Maman* (1999) (Fig. 5).<sup>13</sup> In both cases the viewer is drawn into her magical sphere of art, and is stimulated to experience it with the entire body and all its senses; it is essential to constantly move around her sculpture in order not to miss any of the many aspects contained within it.

Translated from the French into English in 1962, *The Phenomenology of Perception* by Merleau-Ponty took on pronounced relevance for the artists and critics associated with Minimalism; in particular Merleau-Ponty's theory of embodied viewing offered a strong argument.<sup>14</sup> Precisely because the Minimalist's combination of objects possesses no centre of orientation, its visual force is even more intensely directed towards the space, which it transforms and extends, at the same time altering our perception of it as we walk around in it.

Of the Minimalists, the renowned Robert Morris is the one who

quite clearly has shown that "there is a human body between the seeing and the seen", and that "the visible world and the world of my motor projects are each total parts of the same Being" (Merleau-Ponty 1964: 162-163). Morris himself has expressed it this way:

The better new work takes relationships out of the work and makes them a function of space, light, and the viewer's field of vision. The object is but one of the terms in the new aesthetics. It is in some way more reflexive because one's awareness of oneself existing in the same space as the work is stronger than in previous work, with its many internal relationships. (Morris 1966: 232)

When the viewer moves around a work like *Hanging Slab (Cloud)*, "his act of perception itself becomes reflexive" and the different objects change "their appearance according to the viewer's perspective and location";<sup>15</sup> the viewer, him or herself, is stimulated to combine the objects in new ways. Robert Morris' works and writings are deeply indebted to phenomenological analysis. For he quite clearly "made the act of viewing itself his abiding focus, concentrating on the impact a work has on the viewer sharing its space" (Marsh 2006: 3, note 7)

The Danish artist Mogens Møller has interpreted the fundamental principles of minimal art in a personal way, in for example, *Triade* (Fig. 6).<sup>16</sup> He forces the viewer into an awareness of existence that goes beyond the presence of any particular object. The viewer is persuaded to walk about the newly defined and delineated space.

The outstanding minimalist, Richard Serra, pointed out that he – though in a slightly different direction – also wanted to establish

a dialectic between one's perception of the place in totality and one's own relation to the field as walked. The result is a way of

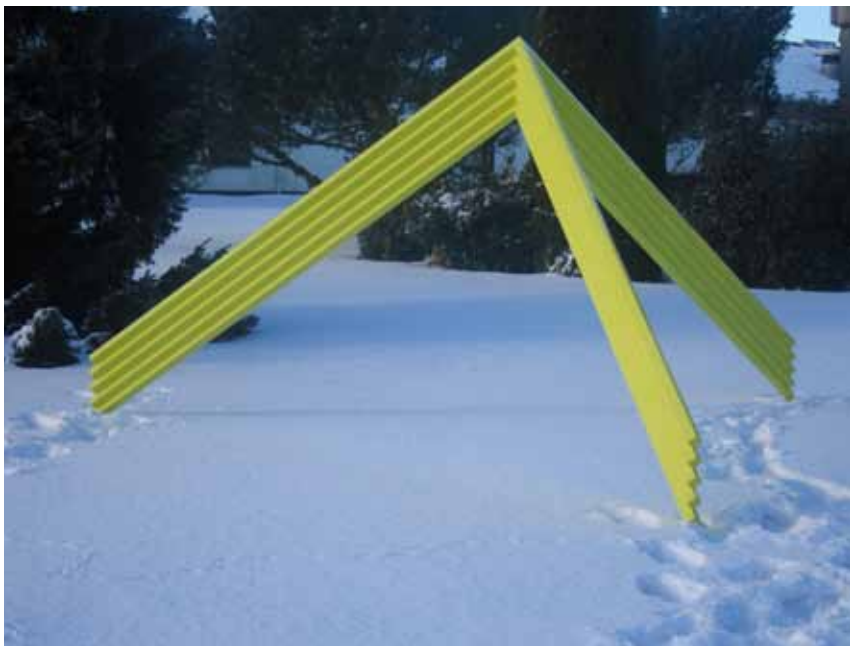


Fig. 6: Mogens Møller, *The Triade*, 2008, Ulvshale, Møen. (Photo: Mogens Møller).

measuring oneself against the indeterminacy of the land. I am not interested in looking at sculpture, which is solely defined by its internal relationships. (quoted Marzona, 2004: 88)

One of his sculptures on a grand scale – *Torqued Ellipses IV* (1999) – shows how he emphasises materiality and an engagement between the viewer, the site, and the work (Fig. 7). Serra has himself described how an earlier version of this sculpture (1997) is experienced by the body and the senses and stimulates the viewer to walk around it and into it:

As you walk in these, in *Double Torqued Ellipse* especially, your body responds to things your eyes are not yet even seeing. You



Fig. 7: Richard Serra, *Double Torqued Ellipses IV*, 1999. Installation view of the exhibition *Richard Serra Forty Years*, MOMA, New York, June 3, 2007 through September 10, 2007. (Photo SCALA, Florence).

have a bodily based reading which is not primarily a visual reading and, simultaneously, a visual reading. (Serra 1997)<sup>17</sup>

Like Merleau-Ponty, Serra is convinced that:

We sense volume before we articulate it. That's not something esoteric, everybody does it. In a discussion like this, it's hard not to sound like you're resolving some phenomenological mystery. As soon as you start reducing it to how you see it, it takes away from the fact that your body and your haptic senses don't register in that way. Nor can such experiences be distilled into words. The words are always made *up behind* the experience, *after* the experience. (Serra 1997: 31)



The American artist Michael Singer has played a central role in the development of the public art movement and its use in promoting urban and ecological renewal. He has always been convinced that the visual language of art and design can join with science to put forward an understanding of nature and offer new solutions to the ecological problems of our time. In his sculptures in remote natural environments, such as *First Gate Ritual Series 4/79*, 1979 (Fig. 8), he has continuously sought answers to "what it meant to be a human interacting in a natural world." In this sculpture, the structure of curvilinear rhythms creates complex tensions and draws the viewer's attention to the special character of the landscape. Singer believes that his projects are only completed when the visitors have walked around them and discovered the many small new nuances and perspectives, which continuously change character, depending on the effects of the lighting. He – as Rebecca Krinke points out –

engages the body in unconventional ways and in unconventional places to wake us up to the experience of having/being a body and the power of the moment. The process of walking to and through his projects is an integral part of the work. His works engage all of the senses.<sup>18</sup>

Already in the 1950s, a number of artists had decided to replace the paintbrush or chisel with the human body. So we have the French artist Yves Klein (1928-1962), who became famous for his Blue Monochrome pictures, which visualise the cosmos. The 'brushes' that he used were usually women who were covered in paint – preferably blue – before they pressed themselves against the canvas, thereby creating a variety of pictures, for example, the four so-called *Anthropométries*. Only one of the pictures has a title. It is called *Hiroshima*.<sup>19</sup> The artist has described it like this: "elles (mes modèles) se sont ruées dans la couleur et, avec leur corps, ont peint



Fig. 8: Michael Singer, *First Gate Ritual Series 4/79*, 1979, was once placed in De Weese Park, City Beautiful Council, Dayton, Ohio. Photo: Michael Singer.

mes monochromes. Elles étaient devenues des pinceaux vivants."<sup>20</sup> The actual creative process was often conducted as an installation in which the public participated.<sup>21</sup>

During the last 35 years, 'body art' has undergone a development that has often directly involved both the artist's own body and the public's participation in the processes. The 'body artists' describe the body as a corporeal base that is then acted upon. French artists have also contributed to the development of body art. For example, the French performance artist Orlan uses her own body and the procedures of plastic surgery to make what she calls "carnal art". She is the only artist who works so radically with her own body, asking questions about the status of the body in society. In the installation *Triomphe du baroque* (2000), which contains associations to Bernini's famous sculpture *The extasis of St. Theresa* (in the church of Santa Maria della Vittoria in Rome), she poses questions about woman's identity and reveals Catholicism's inability to create a connection between the body and mind.<sup>22</sup> This theme she visualises in, for example, the installations *Le Drape – Le Baroque ou Sainte Orlan avec fleurs sur fond de nuages* and *Le Drape – Le Baroque ou Sainte Orlan couronnée*. She has also explored the theme in a performance combined with video, *Sky et vidéo*.<sup>23</sup> In her video-work, *Homo sapiens sapiens* (2005) (Fig. 9),<sup>24</sup> the Swiss artist Pipilotti Rist challenges the viewers. They are invited to lie on a mattress on the floor to watch the video. It leads to a feeling of our bodies and the bodies in the work becoming a part of the same sensing organism. Both she and other body-artists underline "the importance of maintaining an embodied theory of postmodern art and subjectivity that accounts for, rather than suppresses, the contradictions, difficulties, and traumatic engagements involved in our relationship to the world" (Jones 1998: 18).

All the visual artists who I have mentioned follow thinking Merleau-Ponty's thinking in their work; that is, the viewer senses himself situ-



Fig. 9: Pipilotti Rist. *Homo sapiens sapiens*, 2005, shown at the exhibition, *The World is Yours*, Louisiana Museum of Modern Art. (Photo: Poul Buchardt).

ated in the same space as the object perceived. This results in a more vivid cognition of one's body for being in the presence of the work.

Light can be shed on several standpoints and aspects of contemporary art, if Richard Shusterman's 'somaesthetics' is taken into account when interpreting the works concerned here, especially because of its very intense focus on embodied creation and perception, the full-bodied experience, the establishment of a bridge between art, real life and practice, as well as the interactive dialogue between the viewers and their surroundings. Many of the artists have also revealed new aspects of the body's often problematic position in society and of the 'mind-body' relationship. In his 'somaesthetics', Shusterman has repeatedly stressed that it is "the living body – a sentient soma" he is

referring to, not "a mere mechanical corpse" (Shusterman 2006).<sup>25</sup> Somaesthetics not only analyses human embodiment, but also informs how we, in theory and practice, can change our relationship to it. Especially physical activity can become a way of learning about yourself, your body and your mind. And Shusterman emphasizes, to a much greater degree than Merleau-Ponty does, the importance of corporeality for all aspects of human existence. The same can be said to be true of the incorporation of insights from both Western and Asian disciplines of body-mind awareness. If you bring aesthetics closer to the realm of life and practice, it will result in "bringing the body more centrally into aesthetic focus, since all life and practice – all perception, cognition and action – is crucially performed through the body" (Shusterman 2008b: 18). Shusterman's intention is "to reveal the profound importance of our embodiment for everything we experience, think and do"<sup>26</sup> and to create "a way of integrating the discursive and nondiscursive, the reflective and the immediate, thought and feeling in the quest of providing greater range, harmony and clarity to the soma" (Shusterman 2007: 148-149). Shusterman has justifiably said that "Merleau-Ponty is something like the patron saint of the body". However, since the breakthrough made by Merleau-Ponty, the scope of his thought has been considerably widened and discussed. Further development and discussions, such as the ones presented here, have an impact on somaesthetics in its multidisciplinary profile, which includes contemporary visual art in a number of new ways.<sup>27</sup>

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## Notes

- 1 The article is translated from Danish by Liz Hempel.
- 2 Writing about the origins of the article, Claude Lefort wrote: "Il est le dernier écrit que Merleau-Ponty put achever de son vivant. Installé, pour deux ou trois mois, dans la campagne provençale, non loin d'Aix, au Tholonet, dans la maison que lui avait louée un peintre – *La Bertrane* – goûtant le plaisir de ce lieu [...] jouissant chaque jour du paysage qui porte à jamais l'empreinte de l'œil de Cézanne, Merleau-Ponty réinterroge la vision, en même temps que la peinture". (*L'œil et l'esprit*, Gallimard, Paris 1964, pp. i-ii).
- 3 *La Montagne Sainte-Victoire* (ca. 1888). Oil on canvas. 54-65 cm. Collection Stedelijk Museum, Amsterdam. R. 608.
- 4 *Le Rêve de d'Alembert* was written in 1769, but not published until 1882 because no one dared to publish such a controversial work.
- 5 Regarding Diderot's "matérialisme biologique", see E. M. Bukdahl (1980: 454-457).
- 6 Ilya Prigogine and Isabelle Stengers (1979: 133-141). The English version is called *Order out of Chaos, Man's new dialogue with nature*, Shambala, Boulder, Col., 1984. Prigogine elaborates the above mentioned notion as follows: "Contre le temple de la mécanique rationnelle, contre tous ceux qui annoncent que la nature matérielle n'est que masse inerte et mouvement, Diderot en appelle ainsi à ce qui fut sans doute l'une des plus anciennes sources d'inspiration de la physique, le spectacle du développement progressif." (Prigogine & Steners 1979: 135). See also Huguette Cohen, (1995). Cohen characterises the fundamental theme in Diderot's philosophy with the following quotation from Prigogine's and Stenger (1979): "On peut dire que la connaissance philosophique de la nature devrait être plus proche (...) du génie artistique, de l'activité du créateur qui entre en résonance directe avec celle de la nature créatrice et productrice de formes, que du travail scientifique" (1995: 71). See Prigogine & Stengers (1979: 140).
- 7 *La source abondante* is in a private collection. See Diderot (1995: 175, note 267, fig. 18). This work by Vernet is also reproduced in *Diderot. The Salons 1759-1781*, in Danish by Kasper Nefer Olsen, Bløndal edition, Copenhagen, fig. 27 (published by permission, Stair Sainty Mattisen, inc., New York).

- 8 As Anne Elisabeth Sejten has expressed it in connection with an analysis of Diderot's *Lettre sur les sourds et muets*, there is also talk here about that we meet "cette réversibilité de l'intériorité et de l'extériorité que Maurice Merleau-Ponty a nommée chair, désignant par là un même être dans lequel co-existent le corps propre et le monde." See Sejten (1999: 210-211). *Les Occupations du rivage* is – together with *La source abondante* – also found in the above mentioned private collection; see note 7 above. See also Diderot, *op. cit.*, p. 191, note 293, fig. 19.
- 9 In the translation *Sense and Non-Sense*, p. 15. (See also Fastrup 2007: 138).
- 10 *Vir Heroicus sublimis*. 1950-1951. Oil on canvas. 242.2 x 541.7 cm. The Museum of Modern Art, New York. See Galen A. Johnson, 'The Invisible and the Unpresentable: Barnett Newman's Abstract Expressionism and the Aesthetics of Merleau-Ponty', in *Analecta Husserliana*, 2002, pp. 172-189.
- 11 Barnett Newman, "Frontiers of Space", interview with Dorothy Gees Seckler 1962.
- 12 Dorte Dahlin, unpublished essay. 2010.
- 13 *Nature Study* is found in Ny Carlsberg Glyptotek, Copenhagen, *Maman* was exhibited in 2003 in Nytorv (a square) in Copenhagen. See Else Marie Bukdahl (2003: 161-162 and illustrations).
- 14 See for example Rosalind Krauss, "Allusion and Illusion in Donald Judd" in *Art Forum* May, 1966, pp. 24-26.
- 15 *Hanging Slab (Cloud)*. 1964. Painted plywood. View of installation at the exhibition "Plywood Show", Green Gallery, New York, 1964. See Daniel Marzona, *Minimal Art*, Taschen, London, 2004, p. 78.
- 16 Mogens Møller, *The Triade*. 2008. Steel. Length of legs 3.5 m. Ulvshale, Møen. It is an early exact copy of the original version, which was constructed in wood in 1966. It was shown in an exhibition – *Young Danish Art* – in Louisiana, Museum of Modern Art in 1967. A much larger version was created in 2006 (length of leg 7 m). It is in *Kunsten. Museum of Modern Art*, Aalborg, Denmark.
- 17 *Torqued Ellipses*. Corten weatherproof steel. Outside ellipse: height 13' 1" x length 33' 6" x width 27' 1" (33" overhang). Inside ellipse: height 13' 1" x length 25' 11" x width 20' 11" (25" overhang). It was shown at the *Dia Center for the Arts*, New York, 1997, September 25, 1997 – June 14, 1998. See the September 6, 2007 interview with Lynne Cooke and Michael Govan, in which Serra explains how *Torqued Ellipses* was created (podbay.fm/show/154098266/e/1234114816). *Torqued Ellipses* IV, 1998 (11' 9" x 22' 6" x 35' 7") was created based on the same principles and also made in Corten steel. It was shown in the exhibition "Richard Serra Sculpture: Forty Years" at The Museum of Modern Art, New York, 3 June–24 September, 2007.
- 18 See Else Marie Bukdahl, *The Re-enchantment of Nature and Urban Space. Michael Singer Projects in art, design and Environmental Regeneration*, Utzon Center (2011: 30-31, 52).
- 19 Three of them were painted in 1960, only *Hiroshima* is from 1961. Material: pure pigment and synthetic resin on paper. More information about the paintings can be found in Denys Riout (2006: 69-75).
- 20 Yves Klein, revue *Zero* (Düsseldorf), nr 3, July 1961. See Riout (2006: 103).
- 21 "Yves Klein réalisant une *Anthropométrie*, 14, rue Campagne-Première, Paris, 27 février 1960", see Riout (2006: 64 and illustration p. 123).
- 22 Christine Buci-Glucksmann, who is a specialist as regards the relationship between the Baroque and our time, has written a book about this installation (2000). Orlan has studied the Baroque for ten years and is partly inspired by Buci-Glucksmann's book about baroque, *La folie du voir*, Galilée, Paris, 2002. Orlan's installation can be studied on video.
- 23 These scenes are photographs presented in Buci-Glucksmann (20007-8; no. 1 and 6).
- 24 The first time Pipilotti Rist presented the work was in 2005 on a church ceiling in Venice, in connection with the Biennale. The photo of the installation, shown here, is from the exhibition *The world is Yours* at the Louisiana Museum of Modern Art, near Copenhagen, January 7-April 25, 2010.
- 25 See also [thinkingthroughthebody.net](http://thinkingthroughthebody.net) p.3.
- 26 See the extract from Professor Mark Johnson's review of Shusterman's book *Body Consciousness* (2008), which contains "a highly nuanced account of what bodily consciousness is" and a chapter from this book which will – explains Shusterman – "explore the reasons for Merleau-Ponty's insistence on somatic silence and resistance to explicitly conscious body feelings" (Shusterman 2008: 50).
- 27 Shusterman (2008c). See also the catalogue for the exhibition *Aesthetic Transactions. Pragmatist Philosophy through Art and Life (Art et philosophie à l'état vif)*, Galerie Michel Journiac, May 24-June 6, 2012.



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